

HOW I LEARNED TO DRIVE

by PAULA VOGEL

MARCH 9-18

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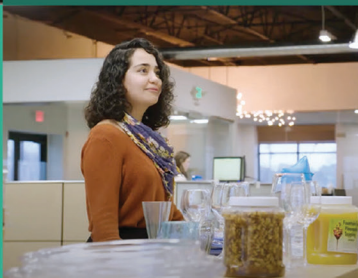
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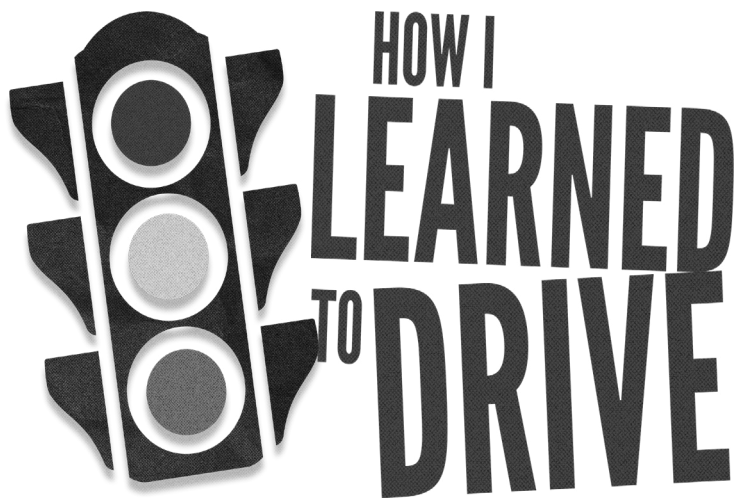
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BY PAULA VOGEL

March 9-18

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Ben Galosi

Stage Manager

Halligan Upton

Production Manager

Alec Skwara

Scenic Designer

Victor Capece

Lighting Designer

Thomas Hudson

Sound Designer

Hunter Lebo

Costume Designer

Brock A. Vierling

Properties

Keith Eyrich

Master Electrician

Thomas Hudson

Lightboard Operator

David Tyson

Master Carpenter

Steve Schelling

HOW I LEARNED TO DRIVE received its world premiere at the
Vineyard Theatre, New York City.

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COVID-19 Protocols:

We request that non-vaccinated patrons kindly wear a mask while inside the theater. All other patrons, masks are optional but strongly suggested.

Coats:

A coat rack is available within the main lobby of the theater. EPAC is not responsible for any lost property. Please do not hang any personal property from railings in the theater.

Electronics:

PLEASE TURN OFF ALL CELL PHONES AND ELECTRONIC DEVICES, WHICH MAY INTERRUPT A PERFORMANCE. THE USE OF CAMERAS, VIDEO CAMERAS, AND OTHER RECORDING DEVICES IS STRICTLY FORBIDDEN.

Violators may be asked to leave at the discretion of Management.

Fire Notice:

In the event of a fire, please exit the theater in a calm and orderly manner, making your way to any available exit.

Please walk; do not run.

Inclement Weather Policy:

EPAC makes every effort to remain open during the winter and hurricane season. However, we are aware that at times the weather makes this impossible. Please check EPAC website and social media pages to check on any inclement weather closings. Additionally, EPAC will be announced on the WGAL Closings and Delays Website.

Late Seating:

Latecomers will be seated at the discretion of Management.

Lost & Found:

Please see the Box Office for lost and found items.

Medical Emergencies:

Please report any medical emergency to the Management in the lobby or box office area. An AED machine is on premises.

Safety Notice:

For your safety, please do not leave your seat until the house lights come up.

Smoking Policy:

EPAC is a non-smoking facility; there is NO SMOKING within 15 feet of the building. Thank you!

Ticket Sales & Exchange Policy:

All sales are final, no refunds. Exchanges may be made no later than 24 hours before a performance. Non-subscribers will be charged a \$5 per ticket exchange fee. No exchanges will be made after curtain time for that performance.

CAST OF

HOW I LEARNED TO DRIVE

Lil' Bit.....	Kristie Ohlinger
Uncle Peck.....	Nick Smith
Greek Chorus (Female).....	Allison Weaver
Greek Chorus (Male).....	Jimmy Damore
Greek Chorus (Teen).....	Rachel Faust

How I Learned to Drive runs 90-minutes,
with no intermission.

Warning:
This play contains nudity, strong language, and adult themes and situations

PRODUCTION TEAM

Edward R. Fernandez, *Director*

Ben Galosi, *Assistant Director*

Halligan Upton, *Stage Manager*

Alec Skwara, *Production Manager*

Victor Capecce, *Scenic Designer*

Thomas Hudson, *Lighting Designer/Master Electrician*

Hunter Lebo, *Sound Designer*

Brock A. Vierling, *Costume Designer*

Keith Eyrich, *Properties*

David Tyson, *Light Board Operator*

Steve Schelling, *Master Carpenter*

Zach Haines, *Media Director*

CAST OF
HOW I LEARNED TO DRIVE



KRISTIE OHLINGER



NICK SMITH



ALLISON WEAVER



JIMMY DAMORE



RACHEL FAUST

MEET THE CAST

Jimmy Damore (Greek Chorus) - Jimmy is a 7th Grade ELA teacher at Elizabethtown Area Middle School who is thrilled to step on the stage for this production. Credits: *The Color Purple* (EPAC: Music Director), *The Spongebob Musical* (EPAC: Music Director), *A Midsummer Night's Dream* (Daniel Boone High School: Director), *Little Shop of Horrors* (Conrad Weiser 76ers: Music Director), *Detroit* (Brown University: Director), *The Mockingbird's Nest* (Reading Theater Project: Director), *Sweeney Todd* (The Barn Theatre, Michigan: Toby), *Appropriate* (Creative Worlds of Lancaster: Rhys), *Next to Normal*, (Brown University: Dan). Upcoming: *Passion*, *A Little Night Music*, and *The Phantom of the Opera* (EPAC: Music Director).

Rachel Faust (Greek Chorus) - Rachel cannot wait to kick off this truly stellar EPAC season with these wonderfully talented folks! Audiences may recognize her from EPAC's *The Crucible*, *Hedda Gabler*, and *Amadeus* last year. Rachel graduated from Millersville University where she studied Communications and Theatre. Other favorite roles include Megan Jones (*Puffs*) and Katrina Van Tassel (*Sleepy Hollow*). She would like to send her sincerest thanks to Ed, the entire cast and crew, as well as her support system for their continued love and encouragement.

Kristie Ohlinger (Lil' Bit) - As an EPAC performer of 20-plus years, Kristie is still thrilled and excited to be on stage at her home-away-from-home. Favorite EPAC credits include Roxy (*Chicago*), Big and Little Edie (*Grey Gardens*), Blanche (*A Streetcar Named Desire*), Goneril (*King Lear*) and Hedda (*Hedda Gabler*). As always a big thank you to Ed for his trust in me and to Matt for putting up with solo-dinners and late night disruptions.

Nick Smith (Uncle Peck) - Recent EPAC performances: Ensemble (*A Gentleman's Guide to Love and Murder*); Nigel Bottom (*Something Rotten!*); Drummer (*Hedwig and the Angry Inch*); Alan (*The Boys in the Band*). Special shout out to his loving wife, Stacia, and their 3 pugs- Alfonso, Odessa, and Blanche. Love you guys!

Allison Weaver (Greek Chorus) - After a brief hiatus to start a family, Allison is thrilled to be back at it again and starting her journey with EPAC! With a BA in Theatre and Photography, she's no stranger to the stage. As a personal favorite, and one on her bucket list now checked off, Allison can't wait for you to experience the cast's brilliant and compassionate portrayal of *How I Learned to Drive*.

MEET THE PRODUCTION TEAM

Victor Capecce (Scenic Designer) - Victor has been a participant and avid supporter of EPAC since 1986. He is a recent retiree (Professor Emeritus) of the Millersville University Communication & Theatre Department, Entertainment Technology, and Entrepreneurship Program. His previous career in NYC included scores of productions, films, commercials and TV shows; for the likes of Alvin Ailey, New York City Opera, Goodspeed Opera House, Opryland, Parco-Seibu (Tokyo), Macy's, Jordache Jeans. and NBC's SNL and films including Ghostbusters. He designed a plethora of shows at EPAC which were some of his favorite projects; such as: *The Mousetrap*, *1776*, *Follies*, *The Women*, *Oklahoma*, *Steel Magnolias*, *The Lady in Question*, *Wonderful Town*, *Who's Afraid of Virginia Woolf*, *Blithe Spirit*, *La Cage Aux Folles*, and perhaps his favorite: *South Pacific*, where tonight's leading lady patiently and graciously endured a stage floor of sand. Victor is retired from United Scenic Artists (Union #829). He is an award-winning artist and a member of Lancaster Professional Magician's Club. He is so honored to have known Ed Fernandez for more years than either would dare to admit.

Keith Eyrich (Properties)

Edward R. Fernandez (Director) - See Artistic Director's page.

Ben Galosi (Assistant Director)

Zach Haines (Media Director) - Zach is now in his third season on staff at EPAC, and is excited to continue bridging the great work seen on our stage to visual mediums. He graduated Temple University with a Bachelor of Arts in Communication Studies, and is proud that attending Temple has become one of his key personality traits. Zach has also been frequently seen on stage in past productions, most recently being *Hedda Gabler* (Tesman), *Something Rotten!* (Lord Clapham), *Matilda: The Musical* (Everyone but Matilda, pretty much), and *The Boys in the Band* (Hank). Up next: Mitchell Green in this season's *The Little Dog Laughed*, followed by Trent Oliver in *The Prom*.

MEET THE PRODUCTION TEAM

Thomas Hudson (Lighting Designer/Master Electrician) - Thomas serves as the Cross Rental Agent at 4Wall Entertainment in Rock Lititz. Last season he designed *A Gentleman's Guide to Love & Murder* and *Hedda Gabler* at EPAC. Most recently he designed *The Other Josh Cohen* and *Cinderella* at Genesius in Reading. He also owns Scary Good Productions in Ephrata, which specializes in Lighting Design, Rentals, Sales and Installations. Previously, he served as the Master Electrician at American Music Theater from 2018 to 2019. Thomas currently serves as EPAC's Master Electrician and Technical Consultant. If you are interested in checking out any of his work please visit www.thomashudsonlighting.com or scarygoodpro.com.

Hunter Lebo (Sound Designer) - Hunter is thrilled to be the audio designer and board operator for *How I Learned to Drive*. This is Hunter's first time designing audio for a production at EPAC. Hunter graduated from Millersville University with a Bachelor of Science in Music Business and Technology with a concentration in Music Production. He began as an intern at EPAC assisting with shows such as *A Gentleman's Guide to Love & Murder* and *The SpongeBob Musical*. He was the sound board operator for *The Color Purple* and *Rudolph the Red-Nosed Reindeer, Jr.*

Steve Schelling (Master Carpenter)

Alec Skwara (Production Manager) - Alec is delighted to return to EPAC for his first full season of shows as the Production Manager. A native of central New Jersey, Alec has produced and designed for shows around the tri-state area, focusing his design work primarily on lighting and scenic design. He hopes to continue helping to bring powerful and thoughtful performances to the Ephrata area that EPAC is known for. Alec would like to extend his gratitude to the people of the EPAC community that have made him feel welcome and comfortable in his adjustment to the area. Special thanks go to his family, his best friend Thomas and his partner Sarah for continuing to believe and support him, even when he finds it hard to believe in himself.

MEET THE PRODUCTION TEAM

David Tyson (Light Board Operator) - David has a Bachelor's Degree in Theatre and has been in numerous plays/musicals, and now, a film. He is the House Electrician at EPAC. He is also a Lighting Designer as well, having designed *Seussical, Jr.* and Disney's *The Little Mermaid, Jr.* at EPAC, and *Seussical, Jr.* at Open Stage Harrisburg. He would like to thank his girlfriend and his family/friends for all their continued support!

Halligan Upton (Stage Manager) - Halligan is so excited to be the Stage Manager for *How I Learned to Drive*. She was recently the ASM for *The Color Purple*, *A Gentleman's Guide to Love and Murder*, *The Crucible*, and *Something Rotten!*. When not backstage she enjoys appearing on stage: most recently she was in EPAC's *Les Miserables: School Edition*. When she isn't back stage she can also be found in the art studio or the movie theater. This fall she will be attending Temple University to major in Film Studies and Theater Management. She would like to thank her parents for giving her the confidence and support she needs to be active in the theater community.

Brock A. Vierling (Costume Designer) - Brock is so excited to be working at EPAC this season for the first time! A Harrisburg, PA native; Brock moved back to this area recently after earning his BFA in Theatrical Costume and Prop Design from Ithaca College, then moving to New York City for a few years. In NYC; he worked in fashion and theatre for brands like Vogue, Esenshel, Paper Mill Playhouse and J2 spotlight musical theater company. Favorite credits include Assistant Costume Designer for the emojiLand national tour, Costume Designer for *Tales of Hoffmann* with Opera Louisiana and shopper for the *Hairspray* National Tour, and most recently landing a resident position designing nearby at *Theatre Harrisburg*. Thanks to the audiences for supporting live theatre, and enjoy the show!

EPAC ARTISTIC DIRECTOR

Edward R. Fernandez (Director) - This is Ed's 27th year as Artistic Director of the Ephrata Performing Arts Center. A native of New York City, Ed studied theatre arts at the Leonard Davies Center for the Performing Arts at the City College of New York, as well as Acting and Scene Study with the renowned acting teacher and theorist Herbert Berghof at his studio in Manhattan. In 1987, he came to Lancaster to perform in the EPAC (Ephrata Performing Arts Center) production of *The Mousetrap*, fell in love with EPAC, and decided to move to Lancaster County.

After two years of acting in the Lancaster and Berks County area, Ed was asked to perform the leading role in Edward Albee's *The Man Who Had Three Arms* at the Albee Festival at Albright College. The production was moved to the Edinburgh Fringe Festival (Scotland), where it took the First Fringe Award. Upon returning to Lancaster County, Ed directed his first show at EPAC, *Golddust*, and a western musical based on Moliere's *The Miser*. After the opening of *Golddust*, Ed went on to become one of the most prolific directors of musical theatre in the Lancaster Area. In 1996, Ed took over the reins as Artistic Director at the Ephrata Performing Arts Center.

His EPAC directing credits are too numerous to mention, besides producing all the productions over his 27 years as Artistic Director, he has directed most of them. In addition, he has directed *Pacific Overtures*, *Macbeth* and *Oedipus Rex* for Theatre of the Seventh Sister, *Cinderella*, *Pippin*, *Wizard of Oz*, *Man of La Mancha*, *Fiddler on the Roof* and *Peter Pan* for the Fulton Opera House, and *Bus Stop and Dancing* at Lungasha for the York Little Theatre, now known as The Belmont. Ed's commitment to theatre education is reflected in the classes he has taught, including Basic Acting Technique, Advanced Scene, Monologue workshops, and Musical Theatre Technique.

Ed has seen the Ephrata Performing Arts Center grow incredibly over the 35-plus years that he has been here, from a small hot barn to the beautiful year-round facility you are sitting in tonight. It was a long hard road but a wonderful, fun one as well, filled with laughter, love, creativity, and great memories.

ABOUT THE AUTHOR

Paula Vogel - is a Pulitzer Prize-winning playwright whose plays include *Indecent* (Tony Award for Best Play), *How I Learned to Drive* (Broadway production set for spring 2020; Pulitzer Prize for Drama, the Lortel Prize, OBIE Award, Drama Desk Award, Outer Critics Circle and New York Drama Critics Awards for Best Play), *The Long Christmas Ride Home*, *The Mineola Twins*, *The Baltimore Waltz*, *Hot 'N' Throbbing*, *Desdemona*, *And Baby Makes Seven*, *The Oldest Profession* and *A Civil War Christmas*.

Her plays have been produced by Second Stage, New York Theatre Workshop, the Vineyard Theatre, Roundabout, and Circle Repertory Company, Center Stage, Intiman, Trinity Repertory, Woolly Mammoth, Huntington Theatre, Magic Theatre, The Goodman Theatre, American Repertory Theatre, Dallas Theatre Berkeley Repertory, and Alley Theatres to name a few. Harrogate Theatre and the Donmar Theatre have produced her work in England.

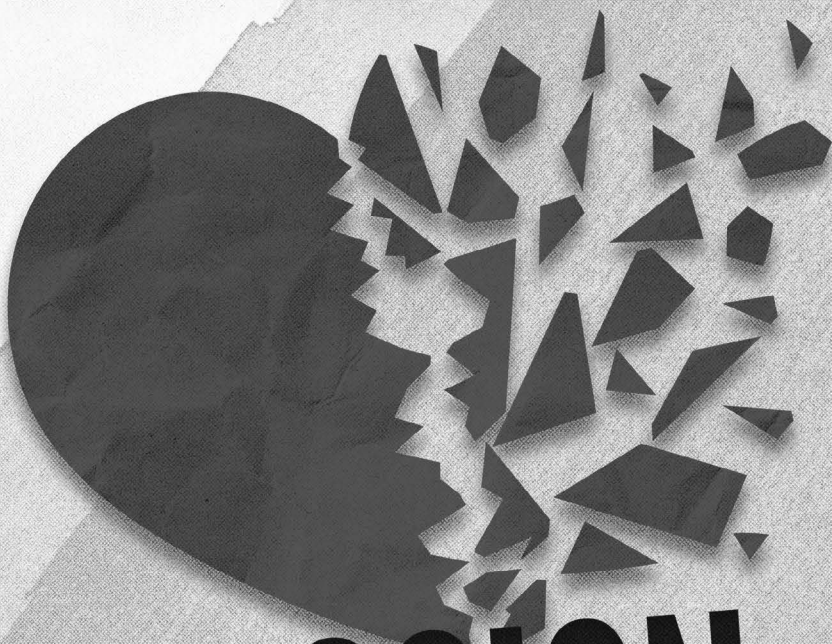
Internationally, her plays have been produced in English in Canada, Great Britain, Ireland, Australia and New Zealand and in translation in Italy, Germany, Taiwan, South Africa, Australia, Romania, Croatia, the Czech Republic, Poland Slovenia, Canada, Portugal, France, Greece, Japanese, Norway, Finland, Iceland, Peru, Argentina, Chile, Mexico, Brazil and many other countries.

John Simon once remarked that Paula Vogel had more awards than a "black sofa collects lint." Honors include induction in the American Theatre Hall of Fame, the Dramatists Guild Lifetime Achievement Award, the Lily Award, the Thornton Wilder Prize, the Obie Award for Lifetime Achievement, the New York Drama Critics Circle Award, the William Inge Award, the Elliott Norton Award, a Susan Smith Blackburn Award, the PEN/Laura Pels Award, a TCG Residency Award, a Guggenheim, a Pew Charitable Trust Award, and fellowships and residencies at Sundance Theatre Lab, Hedgebrook, The Rockefeller Center's Bellagio Center, Yaddo, MacDowell Colony, and the Bunting.

She is particularly proud of her Thirtini Award from 13P, and honored by three Awards in her name: the Paula Vogel Award for playwrights given by The Vineyard Theatre, the Paula Vogel Award from the American College Theatre Festival, and the Paula Vogel mentorship program, curated by Quiara Hudes and Young Playwrights of Philadelphia.

Paula was playwright in residence at The Signature Theatre (2004-05 season), and Theatre Communications Group publishes six volumes of her work. Paula continues her playwriting intensives with community organizations, students, theater companies, subscribers and writers across the globe. She is the 2019 inaugural UCLA School of Theater, Film and Television Hearst Theater Lab Initiative Distinguished Playwright-in-Residence and has recently taught at Sewanee, Shanghai Theatre Academy and Nanjing University, University of Texas at Austin, and the Playwrights Center in Minneapolis. From 1984 to 2008, Paula Vogel founded and ran the playwriting program at Brown University; during that time she started a theatre workshop for women in Maximum Security at the Adults Correction Institute in Cranston, Rhode Island. It continues to this day, sponsored by the Pembroke Center for Women at Brown University. From 2008-2012, she was the O'Neill Chair at Yale School of Drama.

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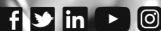
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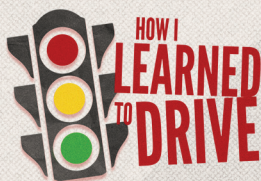
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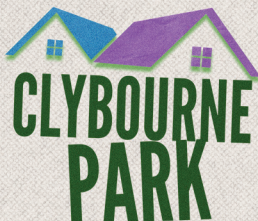
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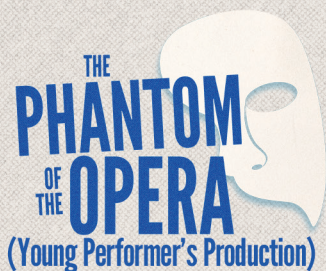
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